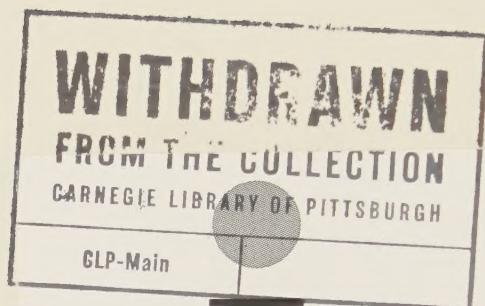



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# THE AMERICAN BAND ARRANGER

A Complete and Reliable

Self-Instructor

for

Mastering the Essential Principles of  
Practical and Artistic Arranging for

Military Band

by

M. L. LAKE

Composer of

*"The Evolution of Dixie"* *"Overture Americana"*

*"Wedding March"* *"The Evolution of Yankee Doodle"*

*"Indian Summer Suite"* *"A Love Suite"*

MT73.L3 1920x

Lake, Mayhew, 1879-1955,  
author.

The American band arranger :  
a complete and reliable  
self-instructor for  
mastering the essential

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## Preface

The study of "Instrumentation" as required for the needs of the Military Band may be pursued according to two essential methods - the technical (practical) and the artistic - either of which may lead to satisfactory results.

The technical method, requiring a thorough knowledge of the various instruments, their range, registers, tonal quality and color, peculiarities of fingering, effective possibilities etc., as well as the necessary understanding for individual and collective use of all the instruments, *may be acquired through constant study and application.*

The artistic method, to the contrary, *cannot be acquired beyond a certain degree* and while it may be assimilated to a certain extent through analysis and study of the works of great composers, it must, for the greater part at least, be *natural* and *inborn*. Thus, it will be seen, that aside from a technical knowledge of music, and assuming that the student has gained at least a fair knowledge of harmony before attempting to arrange music, the beauty and effect of an arrangement depends to a considerable extent upon the creative and imaginative faculties of the arranger as well as upon his musical taste and skill in planning for the most desirable and suitable instrumental grouping, tonal contrasts etc., etc.

If the student is capable of *feeling* these effects and is willing to *work* for the technical mastery of those means which will enable him to express them, his success in this direction will only be a question of time.

In conclusion I should like to mention that my object in writing this book was to provide students and ambitious musicians with a complete, reliable and plainly - worded guide for learning how to arrange effectively for Band.

The principles and advice contained there-in are the same as have guided me in my own professional work as an arranger and I trust that they may prove as serviceable and practical to others as they have to me.

*Mayhew Lester Lake*





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\* Although Saxophones and Sarrusophones are made of Brass, they are nevertheless Reed Instruments and, as such, are to be classified among the Wood-wind.

# Part I

## Wood-wind Instruments

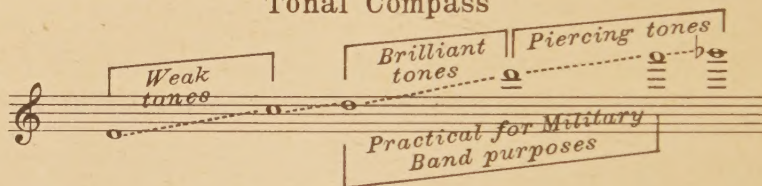
### Chapter I. Piccolo and Flute

The D FLAT PICCOLO is an instrument typical of the Military Band and its use is restricted almost entirely to such organizations. An important reason for the continued use of this instrument is, that Band arrangements as a rule are mostly written in flat keys, and on this account Piccolo parts will usually be in far easier keys for the D flat than the C Piccolo. Notwithstanding, a great many players prefer to use a C Piccolo and transpose the part, owing to the very important fact that the C Piccolo is invariably in better "tune" than the one in D flat.

The Piccolo is used to best advantage in florid passages, variations, etc., its clean-cut, decided but rather shrill tones topping the wood-wind section not only in *forte* but even in *piano* passages as well.

The D FLAT PICCOLO is pitched *one half-tone above concert pitch* owing to which its part is written *one half-tone below concert pitch*. In this way a composition written in A flat\* (Concert pitch) would require a D flat Piccolo part in G. It must be remembered, however that in reality, *the tones of the Piccolo sound an octave and one half-tone higher than written.*

#### Tonal Compass

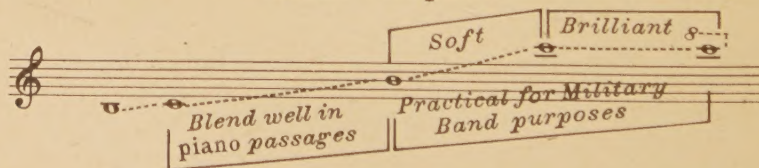


The C PICCOLO part is written in Concert pitch and its tonal compass, characteristics and quality are exactly the same as those of the D flat Piccolo.

The C FLUTE is most effective for brilliant, florid passages, but can also be used to excellent advantage in sustained *legato* movements.

As a whole its entire tonal range blends well with any of the other instruments and its lower register is particularly beautiful for sustained *piano* passages. The C Flute part is written in Concert pitch.

#### Tonal Compass



\* As all transpositions should be based upon Concert pitch, references with letters will be made throughout this work as a foundation from which to figure.

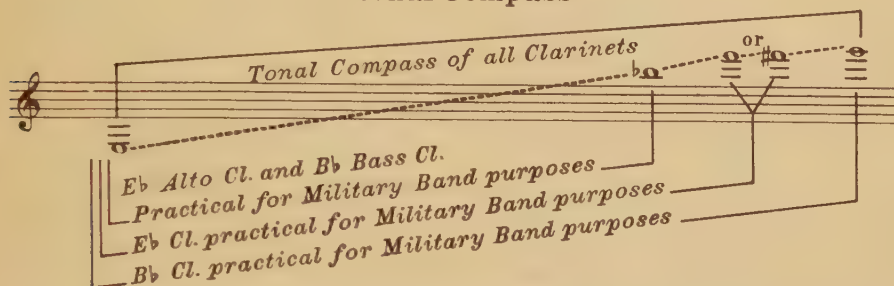


The **D FLAT FLUTE**, though used with considerable favor in former-day Band Arrangements, has practically become obsolete. From time to time efforts have been made to revive its use and include suitable parts in present-day band editions; but all these efforts have been short-lived and the fine, full-toned C Flute has remained as the universal choice and as a practical exemplification of "the survival of the fittest".

## Chapter II. Clarinets

The various styles of Clarinets used in a Military Band constitute the most important group of instruments in such an organization, and by way of comparison they represent for Band, what Violins, Violas and Cellos do for the Orchestra.


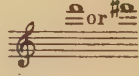
### Tonal Compass



The tonal compass of all Clarinets (practical for Military Band purposes) as given above, may be employed in *forte* or *piano* passages as freely as that of the Violin (except, of course the extreme high register in *pp* passages). The ever-increasing efficiency of all Clarinets, due to the new system of fingering, has practically eliminated the bad "breaks" from one register to the next.

The **E FLAT CLARINET** is one of the most important instruments in a Military Band. Its predominating, brilliant quality of tone blends particularly well in unison or octaves with the B flat Clarinets and the instrument in general is most serviceable in strengthening the Flute or Flute and Piccolo in brilliant passages.

The instrument sounds a minor third higher than written, that is to say;— an E flat Clarinet part, written in C, sounds one and a half-tones higher (in E flat) and in consequence its part is written a minor third below Concert pitch.

In writing for this instrument it is well not to go beyond E , and F  should be rarely employed and then only in *forte* passages.

The **B FLAT CLARINET** sounds one tone lower than written, that is to say:— a part written in C, sounds one tone lower (in B flat) in consequence of which the part must be written one tone above Concert pitch.

In using the B flat Clarinets for Band arrangements to best advantage they are divided into three different groups, or sections, and individually provided with parts for *Solo or 1st B flat Clarinet*, *2nd B flat Clarinet* and *3rd B flat Clarinet*. In addition these individual parts are frequently written in two-voiced form (in double notes etc.), for increasing the tonal volume of Wood-wind passages, all of which calls for further sub-division among the players of each group or section.



The **SOLO or 1st B FLAT CLARINET**, as a rule, is used for interpretation of the melody parts of a composition and is really to be considered as the 1st Violin of the Band.

Similar to the 1st Violin, its part is provided with leading, melodious themes (popularly styled "the melody") in the higher register in *forte* passages, with passages or thematic material of a more subdued character in the middle register, and finally, with passages such as are played "sul G" on the Violin, for which the rich tones of the Clarinet, below the staff, are admirably adapted and with which the sonorous and poignantly expressive tonal quality, peculiar to the Cello, can be reproduced with admirable effect.

In conjunction with the entire Clarinet section the Solo or 1st B flat is also used with telling effect for the reproduction of broken chords and arpeggios, as well as passages of a similar nature.

The **2nd B FLAT CLARINET** as a rule is employed to play thirds, sixths, etc., to the melody (especially during *forte* passages). The part usually written for this instrument is very similar to that of the 1st Clarinet in an Orchestra, that is, - it provides an Alto (2nd part) to the Solo or 1st Clarinet in the Band, just as the 1st Clarinet in an Orchestra frequently plays a similar part to the 1st Violin or Flute.

In addition the 2nd B flat Clarinet can be used to excellent advantage for strengthening the melody of the Solo or 1st B flat Clarinet and particular mention should be made of the striking effect produced by the entire 2nd B flat section, playing a melody in unison, below the staff.

The **3rd B FLAT CLARINET** is used for doubling the thirds and sixths of the 2nd B flat Clarinet and it is of particular service in filling in whatever gaps there might be between the Brass and Wood-wind sections.

The part provided for this instrument, as a rule does not sound particularly attractive if played alone, but it is important for rounding out the general ensemble and frequently very necessary for the purpose of producing complete chords.

It must not be understood however, that I advocate skipping about with a 3rd Clarinet to extremes, in order to "fill in" every chord. I have always contended that the part be used for completing and perfecting the Wood-wind chords but still to avoid unnatural and impractical "skips" as much as possible.

1st and 2nd B flat Clarinet parts should always be written with a view to making them as complete and effective as possible in order to answer all practical needs in case of absence of the 3rd B flat Clarinet. This suggestion is a particularly important one, in view of the mistakes so frequently made by arrangers who seem to take it for granted that a full Clarinet section is always available

The following simple example will serve to illustrate this point more clearly: -

Solo or 1st  
B $\flat$  Clarinet

2nd B $\flat$  Clarinet

3rd B $\flat$  Clarinet

This will sound well with three parts but how will it sound when the 3rd B flat Clarinet is missing?

However, through exchange of the 2nd and 3rd Clarinet parts, we can improve this setting to a considerable extent: -

Solo or 1st  
B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

The effect with these three parts will be exactly the same as with those of our first plan, with the added practical advantage however of sounding well, even if the 3rd Clarinet should be missing.

This plan of arranging should be carried out with every group of instruments, taking particular care that the *principal* tones of a chord are always written for *instruments which are sure to be present in a small band*.

The E♭ALTO CLARINET sounds a major sixth lower, as illustrated in the following example:

E♭ Alto Clarinet

Written

Real Sound

which notation calls for a part written a major sixth above concert pitch.

The E flat Alto Clarinet compares to a B♭ Clarinet in the Band, in about the same manner as a Viola does to a Violin in the Orchestra.

The B FLAT BASS CLARINET sounds an octave below the B flat Clarinet (or an octave and one tone lower than its written part). The part itself is written in Treble Clef, one tone above Concert pitch.

B flat Bass Clarinet

Written

Real Sound

The Bass Clarinet compares to a B flat Clarinet in the Band in about the same manner as a Cello does to a Violin in the Orchestra.

The beautiful and voluminous tonal character of Alto and Bass Clarinets, as well as their brilliant technical possibilities make these instruments of incalculable value to a Military Band not only in connection with the Wood-wind but with the Brass section as well. They constitute the basis of the Clarinet family and as such provide an amount of tonal volume and character impossible to procure from any other instruments. However, not until the entire Clarinet family is represented in the Clarinet section of every Military Band will it be possible to produce, transcribe and arrange classic and standard orchestra works for Band with anything like the character and tonal quality of a Symphony Orchestra.

## Chapter III. Oboe and Bassoon

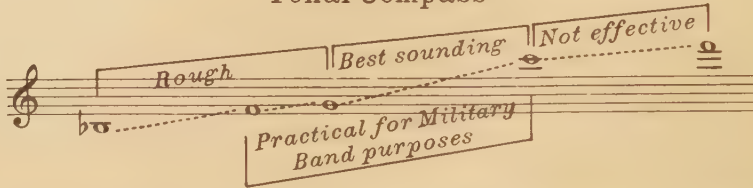
The OBOE is a non transposing instrument and its parts sound exactly as written.

It is a beautiful Solo instrument, somewhat reedy and nasal in tonal quality, yet so incisive as to give it great prominence over all other members of the Wood-wind choir.

It is particularly serviceable in slow movements, and also very effective for sustaining tones, while the other instruments skip about.

Although detached (*staccato*) passages are effective and may be employed, the Oboe is at its best in *legato*, expressive passages.

### Tonal Compass



The BASSOON is a non-transposing instrument and its parts sound exactly as written.

Skips and arpeggios can be executed in practically all keys. These may be employed to good advantage, especially in light strains for the Wood-wind; if used in this way the Bassoon is able to impart considerable rhythmic precision and an effect similar to the *pizzicato* of the Cello, as used in accompanying passages.

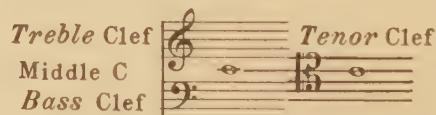


In the higher registers the Bassoon is more effective for sustained notes than for *staccato* passages. The instrument is also used quite frequently for the production of humorous effects, although detailed reference to these will be omitted as somewhat outside the scope of this work.

### Tonal Compass



\* For Solo playing the compass extends even several tones higher and the *Tenor Clef* is often employed. It may be of interest to the student to know how the Tenor Clef is obtained



By continuing the lower line of the treble clef, the added line (middle C) and the three upper lines of the bass clef, we form the five lines of the Tenor Clef and the note on the fourth line is still "middle C".



## Chapter IV. Saxophones

The **SAXOPHONES** form a connecting link between the Wood-wind and Brass sections.

They are very serviceable as substitutes for Alto and Bass Clarinets or for the Bassoon, and they blend well with the Brass instruments, lending smoothness to blaring qualities of the latter in *forte* passages.

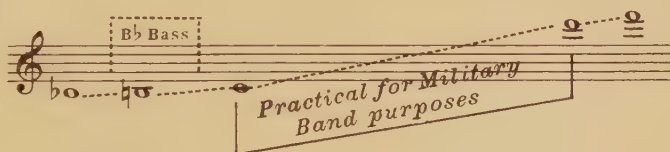
The ordinary Saxophone Quartet is made up of one each: - B flat Soprano, E flat Alto, B flat Tenor and E flat Baritone Saxophone. Many Saxophone Quartets employ a Solo E flat Alto, in preference to a B flat Soprano Saxophone. Reasons for this may be found in the fact that the E flat Saxophone, both as regards "tone" and "tune" is a much more pleasing instrument.

Other Saxophones occasionally employed are the C Melody Saxophone (pitched one tone above the B flat Tenor Saxophone) and the B flat Bass Saxophone.

The effects gained by the introduction of a Saxophone Quartet (or Quintet) are striking. For instance, the sudden cutting off of full band in a *forte* passage and continuing with the Saxophone ensemble in a sustained *cantabile* movement produces the nearest approach to an organ.

The music for all Saxophones is written in Treble Clef.

### Tonal Compass



	Written	Real Sound
The <b>B FLAT SOPRANO SAXOPHONE</b> sounds one tone lower than written.		
The <b>E FLAT ALTO SAXOPHONE</b> sounds a major sixth lower than written.		
The <b>C MELODY SAXOPHONE</b> sounds on octave lower than written.		
The <b>B FLAT TENOR SAXOPHONE</b> sounds an octave and one tone lower than written.		
The <b>E FLAT BARITONE SAXOPHONE</b> sounds an octave and a major sixth lower than written.		
The <b>B FLAT BASS SAXOPHONE</b> sounds two octaves and one tone lower than written.		

Chapter V. Sarrusophones

The SARRUSOPHONES are double reed instruments primarily intended to replace Oboes and Bassoons in the Military Band. Their tonal quality is similar to that of Oboes and Bassoons but stronger and more penetrating. The music for Sarrusophones is written in the Treble Clef. The entire family consists of the following eight instruments: -

Tonal Compass

	Written	Real Sound
E♭ Sopranino		
B♭ Soprano		
E♭ Alto		
B♭ Tenor		
E♭ Baritone		
B♭ Bass		
E♭ Contra Bass		
C Contra Bass*		
or		
B♭ Contra Bass		

The SARRUSOPHONES, as a section, have never been included in American Bands. However, the new instrumentation issued by the War Department for U. S. Army Bands, includes the Contra Bass Sarrusophone. Until such time when a section of these instruments shall be available, the arranger must content himself with the use of the Contra Bass Sarrusophone (E flat) in conjunction with Wood-wind effects and to strengthen the Bases in the whole ensemble.

\* The CONTRA BASS SARRUSOPHONE in C has been employed in orchestras to replace the Contra Bassoon and its part is written in the bass clef one octave above the actual sound; however the treble clef is usually employed in writing for Sarrusophones.

# Part II

## Brass Instruments

### Chapter I. B $\flat$ Cornets and Trumpets

The **B FLAT CORNET** is the principal brass instrument in a Military Band.

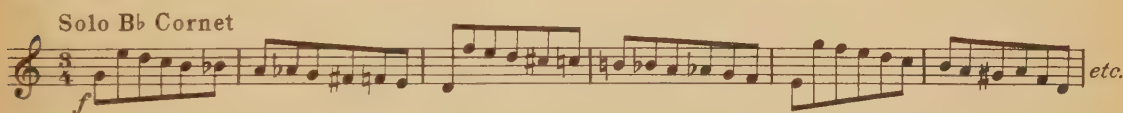
In American Band arrangements the B flat Cornet and Trumpet section is divided into three parts: - "Solo B flat Cornet", "1st B flat Cornet" and "2nd and 3rd B flat Cornets" (or Trumpets). The **SOLO B FLAT CORNET** plays the most prominent solos, etc. and dominates as the principal melody instrument in the Band.

The 1st B flat Cornet plays thirds and sixths to the 1st part (Solo Cornet)



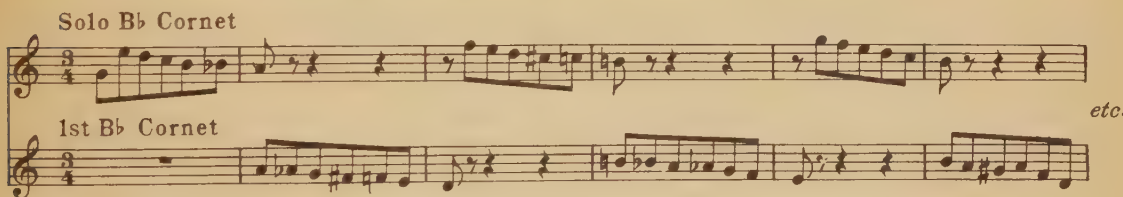
The **1st B FLAT CORNET** may also serve to strengthen and support the Solo Cornet, especially in passages where there are no "breathing spells" or where a part would call for awkward skips, if played by the Solo Cornet only.

For instance:



This would be difficult and impractical for Solo Cornet.

In order to make a passage of this kind playable, it should be divided thus:



**2nd and 3rd B FLAT CORNETS (or TRUMPETS)** are employed in conjunction with Solo and 1st B flat Cornets - to fill in the chords and strengthen the melody.





They may also be employed independently as Trumpets: -

Solo & 1st  
B♭ Cornets

2nd & 3rd  
B♭ Cornets  
(or Trumpets)

\* For passages of this kind B flat Trumpets are preferable to B♭ Cornets. The Trumpet has a much sharper attack than the Cornet and more of a "cutting" quality of tone. It might be stated here that for smooth velvety tone the B flat Flügelhorn bears the same relation to Cornet, that the latter bears to the Trumpet.

The B FLAT TRUMPETS are very effective in strengthening the accompaniment in *forte* passages. For this purpose, however, they need not be relegated to the straight after-beats of the Horns (as is often the case) but can, of their own accord, set a fine rhythm for the entire band.

Solo & 1st  
B♭ Cornets

2nd & 3rd  
B♭ Cornets  
(or Trumpets)

The B flat Cornet and B flat Trumpet sounds one tone lower than written. A B flat Cornet or B flat Trumpet part written in C sounds in B flat concert pitch (one tone lower), consequently the part is written one tone above concert pitch.

### Tonal Compass

Be careful to avoid crooked fingering in the lower register of brass instruments.

For instance: This is difficult:

B♭ Cornet

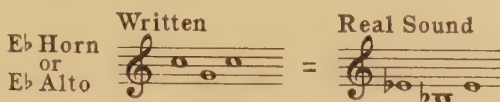
Written an octave higher, this passage would be much easier as it *eliminates the 3rd valve*.

B♭ Cornet

Therefore, instead of writing such a passage for a brass instrument upon which it must be played in its lower register, it should be written for an instrument which is pitched lower and upon which it will be played in its middle or upper register.

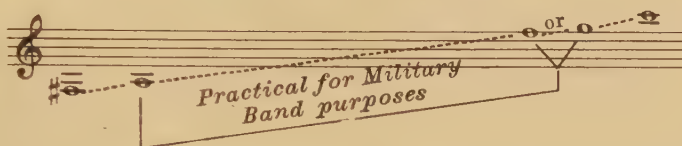
## Chapter II. E flat Horns and E flat Altos

The E FLAT HORN (or E FLAT ALTO) sounds a major sixth lower than written, therefore the part must be written a major sixth above concert pitch.



As E flat Horn parts for Military Band *must be written so as to be playable for E flat Altos* we can omit any reference to the extreme low register of the French Horn and *confine ourselves to the E flat Alto compass which is practical for Military Band purposes.*

### Tonal Compass of E $\flat$ Alto



E FLAT ALTOS in Military Bands are most commonly employed for providing the accompaniment, though occasionally (and with good effect) a solo may be given to the 1st Alto.\* Present-day Military Band arrangements always include four Alto (or Horn) parts:— 1st and 2nd printed together and the 3rd and 4th together.

Attention is again called to the fact that 1st and 2nd Altos should (as much as possible) be written to sound well without 3rd Alto (or Horn)— that is— the most important tones of the Chords should be written in 1st and 2nd Altos wherever possible.



The Altos (or Horns) may be given sustained chords etc. when the "moving accompaniment" is carried by other instruments.



\* Possibly on account of the monotonous playing of after-beats etc. the Alto has been neglected and seldom comes in for more advantageous uses and special effects.

Properly speaking, the E flat Alto is a small-bore Baritone, exceedingly pliable in tonal quality; in fact a *legato* movement properly played upon it, cannot be surpassed by any instrument in the Band. Victor Herbert, who stands unequalled among present-day composers, for the effective coloring which he knows how to impart to his Band and Orchestra scores, has frequently demonstrated the effective properties of the 1st Alto by using it to excellent advantage as a solo instrument in his own selections for Military Band.

## Chapter III. Trombones

The B FLAT TROMBONE (valve or slide) is a non-transposing instrument and its parts sound exactly as written in the bass clef.



Within recent years Trombone parts have been published in the treble clef—1st and 2nd Trombones called 1st and 2nd Tenors , and 3rd Trombone called B flat Bass . These parts have been very useful for performers unable to read in the bass clef. It might be stated at this point however, that the 3rd Trombone part is not always suitable for B flat Bass. For instance, when the three Trombones sustain a chord, it will easily be understood that the substitution of B flat Bass for the 3rd Trombone will not do, as it imparts a quality of tone foreign to the Trombone section.

We will confine ourselves to Slide Trombones which are the only *effective* and legitimate instruments to consider.

The 1st & 2nd Trombones are also serviceable as effective melody instruments, particularly in majestic and pompous *forte* strains and they are used even more frequently in connection with the Baritone for the playing of heavy counter melodies against a principal melody.

Reference should be made at this point to the technical perfection attained upon the Slide Trombone by American soloists, establishing a higher standard for the United States in this respect than has been achieved by the players of any other country; and accounting in a way for the greater abundance of melodies, counter melodies and intricate passages to be found in American than in foreign band arrangements.

In this country it is also a popular solo instrument, and Trombone playing as developed and perfected by such artists as Arthur Pryor, Gardell Simons and other American soloists can only be equalled by the Cello in the hands of the greatest artists.

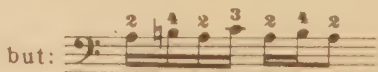
It should also be stated that Trombones are very effective with any group of instruments, not only in *forte* but in the softest *pianissimo* passages as well.

What has been said in regard to the lower register of valve instruments is equally applicable to the Slide Trombone.

A passage requiring crooked fingering for Cornet, Valve Trombone etc. will be equally as difficult and impractical for the Slide Trombone.



This is practically impossible to play with any degree of speed,



is much easier, as it *eliminates the long skips to the 7th position*.



The **3rd TROMBONE** plays sustained tones in conjunction with 1st & 2nd Trombones and also strengthens the Bass part.

Trombones in bass passages enable an attack and impart an "edge" which would be entirely lacking without them.

For this purpose, the **F TROMBONE** not only provides a wonderful foundation for the Trombone section,\* but emphasizes the attack in bass passages when played in unison with Bases. The F Trombone is pitched a fourth below the B flat Trombone. Previous remarks regarding awkward skips, of course, are also true of any Slide Trombone.

The above example showing awkward skips for B flat Trombone would be transposed for F Trombone in this way: -

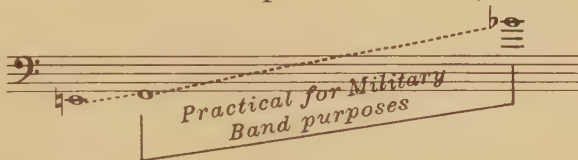


\* A good example of this is the E flat Slide Trombone used by B. A. Rolfe, the well-known Cornet virtuoso in his Brass ensemble (the Rolphonians). This E flat Slide Trombone is used as Bass for Trumpets and Trombones (being in the same "family" of instruments) and the effect produced is one that no Tuba could duplicate.

## Chapter IV. The Baritone

The **B FLAT BARITONE** is a non-transposing instrument and its parts sound exactly as written in the bass clef. Owing to its sympathetic and smooth tonal quality it is frequently alluded to as "the Cello of the Band".

### Tonal Compass (3 valves)



The **BARITONE** is the most useful instrument in the Band, in fact the various ways and means of employing it are so numerous that it would require a small volume to enumerate them all. The smooth tone of this instrument penetrates through the entire ensemble and as a melody instrument it is superb, either for solo work or in conjunction with Cornets or Clarinets. It also blends admirably with the Wood-wind.

When used in conjunction with Trombones, it lends tremendous power to these instruments and at the same time subdues their blare and crash in *forte* passages.

Its round, full tones on fundamental bass notes provide a foundation second only to the deeper basses, while its *staccato* arpeggios produce the light, elastic and rhythmic effect of the Bassoon.

What has been said in reference to low passages for Cornet and Trombone is equally true of the Baritone, and, in the same way, *crooked fingering* should always be avoided.

It has been customary for a considerable length of time to issue parts for the Baritone in Treble Clef. To use the Treble Clef for a Baritone part requires writing of the music *one tone* above Concert pitch (the same as for a B flat Cornet) but it must be borne in mind that the part *sounds* an octave and one tone lower than written.



The EUPHONIUM is a Baritone of larger bore and calibre and provided with a fourth valve which allows of a more extended lower register.

Strictly speaking, the Euphonium is a B flat Bass.

## Chapter V. Basses

The BASSES in this country are treated as non-transposing instruments and their parts sound exactly as written.

In fact, all instruments written for in Bass Clef are non-transposing, i.e. are written in Concert pitch, whether the instrument employed be a String Bass (C instrument) a B flat or E flat Bass.

It has been the failing of some American arrangers to adopt certain foreign customs (such as writing Basses an octave higher than the actual sound) and not adopt other customs. The result has been, to say the least, very confusing.

### Extract from a French Military Band Score:

Bb Cornets

Bb Trombones

Bb Basses

Eb Basses

BBb Basses

etc.

This example is in D flat Concert pitch. Needless to say these Bass parts would prove very confusing to American Bass players who are not accustomed to this sort of transposition.


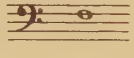
The Trombones and B flat Basses are both B flat instruments written in Bass Clef yet they appear in different keys and the E flat Bass appears in the same key as E flat instruments transposed in Treble Clef.

For American bands *all instruments in Bass Clef are written for in Concert Pitch* and Basses should be written for exactly as they sound and not so high that the BB flat Bass is forced to play an octave lower than written for in order to bring the part within its range.

In *forte* passages the E flat and BB flat Basses play in octaves and in unison and in light passages (marked "one Bass") the E flat Bass plays alone unless it is desirable to write and mark the part for BB flat Bass only.


The Tonal Compass of the E flat Bass from  to  corresponds to the

Tonal Compass of the B flat Cornet from  to 

And the Tonal Compass of BB flat Bass from  to  corresponds to the

Tonal Compass of the Cornet as given above.

Through use of the 4th valve the Basses are enabled to play chromatically down to the octave;

BB flat Bass down to  etc.

*Do not write to extremes* - instead of forcing BB flat Bass into an uncomfortable high register, or forcing the E flat Bass into an unnatural low register, write in octaves and let both Basses sound to good advantage in a reasonable register.

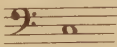
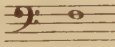
Rapid passages in the Basses are apt to sound "muddled" and can only be played clearly and distinctly by an accomplished artist.

The extreme low tones are most effective in an organ point or for any other sustained purpose.

## Part III

### Percussion Instruments

#### Chapter I. Timpani

TIMPANI parts are written for in Concert Pitch and the drums are usually employed in pairs. The smaller drum tunes from C  up to F  The larger drum tunes

from C  down to F 

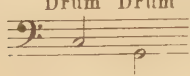


They may be tuned in octaves, fourths, fifths or even thirds.

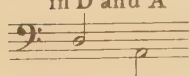
The most usual method of tuning is in fourths or fifths in order to produce the tonic and dominant of the key in which the band is playing.

The Timpani and How they can be tuned

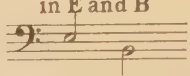
in C and G  
Small Drum   Large Drum



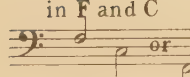
in D and A



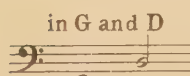
in E and B



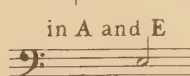
in F and C



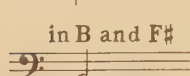
in G and D




in A and E



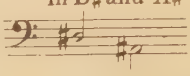
in B and F#



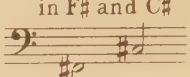
in C# and G# or in D# and A#



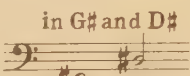
in D# and A# or in E# and B#



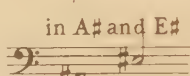
in F# and C# or in G# and D#



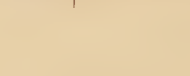
in G# and D# or in A# and E#



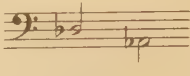
in D# and A# or in E# and B#



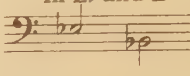
in E# and B# or in F# and C#



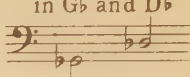
in D# and A# or in E# and B#



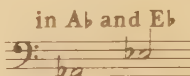
in E# and B# or in F# and C#



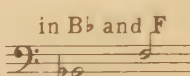
in F# and C# or in G# and D#



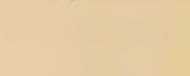
in G# and D# or in A# and E#



in A# and E# or in B# and F#



in B# and F# or in C# and G#



Timpani passages are very effective either *pp* or *ff* and are most serviceable for developing stirring climaxes.

Both Drums may be played at the same time as shown in the following example:

Six Silhouettes  
A Characteristic Suite  
V. Egyptian

Henry Hadley, Op. 77  
arr. by M. L. Lake

Conductor

Solo Cor. with Cls.

Allegro non troppo



## Chapter II. Small Drum, Bass Drum and Cymbals

The DRUMS are indispensable for marching purposes. They are most effective in Concert numbers for the working up of climaxes etc.

The Drums usually employed are the Small(or Side) Drum and the Bass Drum.

The Drums are written for on one staff— the Small Drum above and the Bass Drum and Cymbals below.







The upper notes are for Small Drum (unless marked otherwise). The lower notes are for Bass Drum and Cymbals except where marked B.D.(or B.D.only). When the Cymbals resume playing with Bass Drum the part is marked "*tog.*" meaning "together".

The Bass Drum roll(*tremolo*) is very effective  especially in the absence of Tympani.

The Cymbal crash is startling and the Cymbal roll (*tremolo*) is effective in weird passages.

## Chapter III. Xylophone

XYLOPHONE parts are written in Concert Pitch and sound best from C  to G . Higher tones may be employed reaching to C  but they do not sound well, nor do the tones below C  sound in tune.

The best keys are C, F, and G.



The Xylophone is very effective in variations, and *staccato* and long sweeping *glissando* passages, which latter create almost the same effect as if played upon a Piccolo.











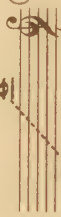




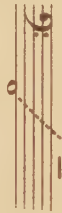
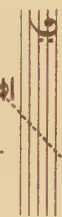




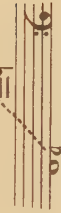


## Chapter IV. Bells

BELLS are written for in Concert Pitch and sound best from C  to G  although they may be employed up to C 

Bells are not only very effective for carrying the melody in woodland scenes etc., but are also very serviceable for emphasizing the *staccato* arpeggios in accompaniments etc.

They may also be employed to excellent advantage in connection with light Wood-wind passages etc.

**NOTE.** The 1st and 2nd B $\flat$  Trombone parts, when written in the Treble Clef, are called 1st and 2nd B $\flat$  Tenors . The 3rd B $\flat$  Trombone part in the Treble Clef is sometimes called B $\flat$  Bass . These parts (in the Treble Clef) are written *one tone above* Concert pitch but *sound* an octave and one tone lower than written. This is also true of B $\flat$  Baritone parts written in

C Melody Saxophone		
B $\flat$ Tenor Saxophone		
E $\flat$ Baritone Saxophone		
B $\flat$ Bass Saxophone		
E $\flat$ Contra Bass Sarrusophone		
B $\flat$ Cornets & Trumpets (or Flügelhorns)		
E $\flat$ Altos (or Horns)		
B $\flat$ Trombone		
F Trombone		
B $\flat$ Baritone		
E $\flat$ Basses		
B $\flat$ Basses		



the Treble Clef. Thus, the practical tonal compass for B $\flat$  Trombone in Bass Clef

when written for B $\flat$  Tenor  $\text{Clef}$  (or B $\flat$  Bass  $\text{Clef}$ ) becomes

The practical tonal compass for B $\flat$  Baritone in Bass Clef when written for B $\flat$

Baritone  $\text{Clef}$  becomes

**Practical Chart**  
of the  
**Tonal Compass of Wood-wind and Brass Instruments**  
as used for Military Band purposes

	Written	Real Sound
D $\flat$ Piccolo		
C Piccolo		
C Flute		
E $\flat$ Clarinet		
B $\flat$ Clarinet		
E $\flat$ Alto Clarinet		
B $\flat$ Bass Clarinet		
Oboe		
Bassoon		
E $\flat$ Soprano Saxophone		
E $\flat$ Alto Saxophone		

## Chapter V. Instruments not Commonly Used but Effective in the Military Band

The **ENGLISH HORN** which may be indicated as an Alto Oboe has a tonal compass identical with that of the Oboe, but sounding a *fifth* lower than its written part.



As seen from the above, a part for this instrument will therefor be written a *fifth* above Concert pitch.

Everything previously said in regard to the Oboe also applies to the English Horn.

Whenever a passage extends below the lower register of the Oboe, and the Oboe tonal quality is desired, the English Horn can be used to excellent advantage.

The instrument is also very effective in Wood-wind quartets.

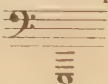
The **B FLAT FLÜGELHORN** has the same tonal compass as the B flat Cornet or Trumpet. Its tone is softer than that of the Cornet, in fact the tone in this respect compares with that of a Cornet, just as the tonal quality of a Cornet compares with that of a Trumpet. Owing to the embouchure for Flügelhorn being more difficult than for Cornet, it is advisable not to write passages of too complicated a nature for it.



As a general rule one should remember to write florid passages for Cornets and soft *legato* passages for Flügelhorns.

The **DOUBLE BASS** (BASS VIOL.) sounds an octave lower than its written part.

The Double Bass is a valuable addition to the instrumental make-up of a Military Band. However, it must be borne in mind that, on account of the large proportion of Band music written in flat keys, it requires a finished artist to perform passages which lie in awkward positions for Stringed Bass. On the other hand, the blending of tone with the Wood-wind choir, the surprising effects made possible throughout by *pizzicato* runs etc. in *pp* movements, are well worth the effort.

The voluminous, vibrating tone of the Stringed Bass has a peculiar tonal quality which makes itself *felt* even though the Tubas are playing *ff*. The lowest tone on the Double Bass is the open E string which sounds



Although Double Bass solos are sometimes written to difficult extremes in the higher register, it is seldom advisable to write above G  and usually not above D 

The HARP is employed in many Concert bands. Its part is written in treble and bass clef, in the same manner as music written for the Piano.

### Tonal Compass



The Harp blends well with the Wood-wind and Horns and sounds to best advantage when playing *arpeggios* and full chords.

Chromatic Scales should not be written for Harp, and while all keys are possible, too frequent changes of key should be avoided.

The following example shows how the Harp may be effectively employed in connection with Oboe and Clarinets.

Andante

Oboe. *p*

Bb Cl. *p*

Alto Cl. *p*

Bass Cl. *p*

Harp *p* *F#* *F#*

Passages of this sort form a striking contrast in color when preceded by *ff* Brasses etc.



## Part IV

### Transposition

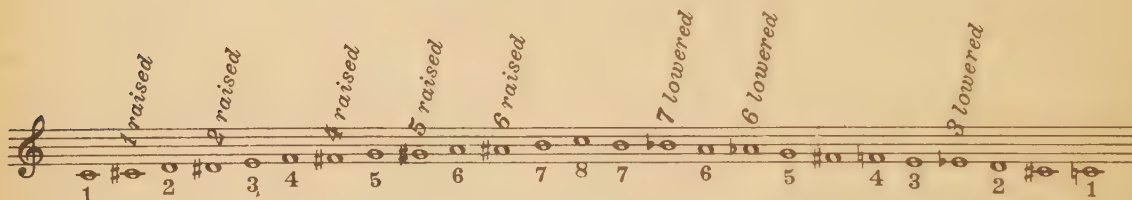
*Relation of different tones to the key note. Proper system of transposition.*

There can be but one proper system of transposition and that is based on *solfeggio*. To teach a student to transpose from A flat to F by counting each individual note down three half tones is absurd.

Such methods require a vast amount of time and the result is unsatisfactory. In fact the result is sometimes ludicrous as the accidentals in the transposed part do not make the same raised and lowered intervals as those in the original key. The proper system of transposition is based on the "movable do" i.e. — "do" becomes the tonic of the new key.

The "do" "re" "mi" may be eliminated and in their place we will substitute numbers 1, 2, 3 etc.

#### Chromatic Scale (C major)



We think of G sharp (in the key of C) as 5 raised, of B flat as 7 lowered, of E flat as 3 lowered, etc.

Anyone who has a mental photograph of this Chromatic Scale (with the numbers) in all keys can readily transpose any melody or series of chords.

This may seem a broad statement but it is nevertheless true.

For instance: Let us consider transposition of the following melody in C, one fourth higher (to F):—



The mental photograph of the chromatic scale (with numbers) gives us



To transpose this melody we simply call the tonic (keynote) of the new key "number one".  
In this case F (new key) becomes number one.

The mental photograph of the chromatic scale (*with numbers*) gives us

Four musical staves showing chromatic scales in F, A-flat, E, and B major. Each staff has numbers 1-8 below the notes and interval labels above. In F: 5 raised, 7 lowered, 4 raised, 2 above, 3 above. In A-flat: 5 raised, 7 lowered, 4 raised, 2 above, 3 above. In E: 5 raised, 7 lowered, 4 raised, 2 above, 3 above. In B: 5 raised, 7 lowered, 4 raised, 2 above, 3 above.

*This method insures correct accidentals*

(The proper raised or lowered intervals of the scale)

An excellent means of perfecting this mental photograph of raised and lowered intervals of the various scales *in all keys* is to compile a list of additional questions based on the following examples.

What is 6 (raised) in the key of A flat.

Musical staff for A-flat major showing notes 1-5 and 6 raised (F#).

What is 5 (raised) in the key of B.

Musical staff for B major showing notes 1-4 and 5 raised (F#).

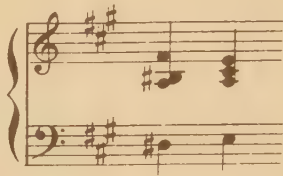
What is 6 (lowered) in the key of D flat.

Musical staff for D-flat major showing notes 1-5 and 6 lowered (Bb).

Of course the musician who is proficient in transposition does not continually say "now I must write number 5 raised" etc., *but subconsciously he will be thinking it.* The student who is able to *sing the part to himself* as he writes, will seldom go wrong, but it is the mechanical writer, who mathematically transposes a part by computing the intervals between the original key and the new key *instead of computing the relation of each note to the key in which it is written*, who will be apt to make mistakes.

The same rule holds good for transposing chord progressions from one key to another, *especially when, for some reason, the chords must be inverted.*

As a practical example let us take the following chords in A: -



and transpose them to the key of D flat.

According to the *numbers* (intervals) of the scale, the chords consist of:



We know what intervals of the scale we should write and we may invert the chords (if necessary) and always be sure of the same *spelling* of the chord.

In D $\flat$

In B



The student should ask himself "What intervals (altered or otherwise) of the original key make up the original chord?" When this is determined it is a very easy matter to find the same intervals in the new key and *build up the same chord*.

If this system were more closely adhered to it would eliminate a great deal of the faulty notation appearing in parts i. e. — accidentals that have no right to appear in the existing key etc.

It might be well to state at this point that, *for the purpose of arranging, all transpositions should be figured from Concert Pitch*.

It has often been the custom, in works of this kind, to make a transposition from the part of an instrument which is itself a transposing instrument. This is most confusing to the student.

The transposition of all parts should be made separately *with Concert pitch as a foundation* and always bearing in mind in *what octave the instrument will sound*. The importance of this last point cannot be too strongly emphasized.

Parts that *look* well on paper often do not *sound* well because the arranger has not taken the *sounding possibilities* of the instrument into consideration, in other words, the instrument will not *sound*, because he has not written the part as it should be written.

## Part V

### Arranging of the Band Score

#### Chapter I. Arranging a Band Score from a Piano Solo Part

Before starting an arrangement be sure to select the proper key. Sometimes this requires a great deal of study, but it should be remembered that the selection of a good key is "half the battle" won.

Obviously, when judging a number which is to be arranged by its general character, it is natural to set a bright, dainty number in a bright key \*(C, F, B flat) and a plaintive or doleful *Andante* in a more subdued key (A flat, D flat, G flat or even C flat).

It is a good plan to avoid the sharp keys as much as possible on account of intricate fingering in the Brass and particularly the E flat Brass instruments which always have to contend with one sharp more than the B flat instruments.

Before deciding on the key make sure that the different melodies will lie in a good register for the instruments which are to perform them. Many a good number has been "killed" by the selection of unsuitable keys for the arrangement. As a rule it will found that if the melody lies in a good, playable register for Solo B flat Cornet, the key will also be a good one for all the other instruments.

As a practical illustration we will take a strain of a March, supposing that the student has composed such a number and, having arranged it for Piano solo, now wishes to arrange it for Military Band.

---

F, B flat and E flat are comparatively much brighter keys in Band than in Orchestra on account of the open tones in Brass.

## March

Piano Solo

The musical score is for a piano solo of a march. It is written in 2/4 time and consists of two systems of staves. The first system begins with a piano (ff) dynamic and a mezzo-forte (mf) dynamic. The second system ends with 'etc.'.

This strain should be arranged so that it will sound to best advantage and with no unnecessary difficulties in the parts.

If we arrange it in the original key (C) it will sound brilliant but will not be as easy to play as it will if transposed a tone lower (in B flat) in which the B flat Cornets would play in C, the Trombones in B flat, the E flat Altos<sup>\*)</sup> in G etc. and the B flat Clarinets will lie in a good register (an octave above the Cornets). It might be well to mention at this point "Don't depend too much on Piccolo, Flute or E flat Clarinet for the melody in Marches"

The B flat Clarinets are much more important if only for the reason that they are always employed when the Piccolo, Flute or E flat Clarinet may be absent.

Much could be written regarding the mistake of giving the Solo or 1st B flat Clarinet a 2nd part (6ths and 3rds) and depending on Piccolo, Flute or E flat Clarinet to carry the melody. All we can advise is to avoid doing it.

To begin with, the Piccolo, Flute and E flat Clarinet may be absent in a small Band. Secondly, even if they are available and play the melody part, they will sound decidedly weak in comparison with the larger and more prominent tone of the Solo or 1st B flat Clarinet playing a second part.

Furthermore, in a large Band where the Solo or 1st B flat Clarinets predominate, the 2nd part (if played by them) will stand out above everything else. It would be like "putting the cart above the horse" and would practically destroy the "Balance" of the Band. This advice applies in particular to Marches.

We will now enlarge upon our Piano arrangement (in the key of B flat Concert Pitch) and prepare a "sketch" for small Band. We will use Piccolo and E flat Clarinet for embellishments, two B flat Clarinets for melody, 6ths, 3rds, etc. two B flat Cornets for melody, 6ths, 3rds, etc. (an octave below B flat Clarinets). Three E flat Altos<sup>\*)</sup> for afterbeats, Trombones for sustained tones and counter melodies, Baritone to strengthen the melody, Basses and Drums. In this "sketch" we will write these parts in *Concert Pitch* (B flat) and later on transpose them to the proper keys for the individual instruments.

<sup>\*)</sup> or Horns

## March "Sketch"

In Concert Pitch

D♭ Piccolo and E♭ Clarinet

The musical score is for a march in 2/4 time, written in B-flat major (two flats). It consists of eight staves, each representing a different instrument or section. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks. The first staff is for D♭ Piccolo and E♭ Clarinet, the second for Solo or 1st B♭ Clarinet, the third for 2nd B♭ Clarinet, the fourth for Solo B♭ Cornet, the fifth for 1st B♭ Cornet, the sixth for 3 E♭ Altos (or Horns), the seventh for 1st & 2nd Trombones, the eighth for Baritone, the ninth for Basses, and the tenth for Drums. The score ends with 'etc.' on the final staff.

*ff* *mf* *etc.*

Solo or 1st B♭ Clar.

*ff* *mf* *etc.*

2nd B♭ Clar.

Solo B♭ Cornet

*ff* *mf* *etc.*

1st B♭ Cornet

3 E♭ Altos (or Horns)

*ff* *mf* *etc.*

1st & 2nd Trombones

*ff* *mf* *etc.*

Baritone

*ff* *mf* *etc.*

Basses

*ff* *mf* *etc.*

Drums

*ff* *mf* *etc.*

Not considering the effect of sustained tones, Trumpet passages etc., this score for sixteen players (including Drums) is practically complete and will sound as full as though written for the entire Band, excepting of course that it will be lacking in volume. This is mentioned here to emphasize the fact that these instruments provide the foundation and body for Marches. *Every March* should be arranged in such fashion that it will sound well for the above mentioned combination of instruments.

We will now proceed to write these *same parts* in their *proper keys* and in this way obtain a complete and correct score for a sixteen piece Band.



# March

With the same instruments transposed to their proper keys

Written an octave and one half tone below actual sound

The musical score is written for a band and consists of the following parts from top to bottom:

- Piccolo (Picc.):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written an octave and one half tone below actual sound".
- Clarinet (Cl.):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written a minor third below actual sound".
- Flute (Fl.) or Clarinet in Bb (Cl. Bb.):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written one tone above actual sound".
- Trumpet (Tr.) or Clarinet in Bb (Cl. Bb.):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written one tone above actual sound".
- Trumpet in C (Tr. C.):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written one tone above actual sound".
- Trumpet in Bb (Tr. Bb.):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written one tone above actual sound".
- 2nd Trombone (2nd Trbn.) or Horns (Horns):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written a major sixth above actual sound".
- Euphonium (Eup.) or Horn (Horn):** Treble clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written a major sixth above actual sound".
- 2nd Bass (2nd Bsn.) or Tuba (Tuba):** Bass clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written where it sounds".
- Bass (Bsn.):** Bass clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written where it sounds".
- 1st Bass (1st Bsn.):** Bass clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written where it sounds".
- 1st and 4th Altos (1st and 4th Horns):** Bass clef, key of D major. Dynamics: *ff*, *mf*. Instruction: "Written where it sounds".

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 2/4.

1st and 4th Altos (1st and 4th Horns) are written together on one part (the same as 1st and 2nd Altos), the only reason for playing 3rd Horn alone here is to illustrate a simple score for small Band.

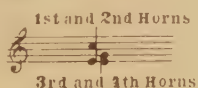
We will now proceed to fill in the remaining instruments necessary for the completion of a full Military Band Score, using the same parts already written, with exception of the one for Baritone. This latter instrument will be employed to strengthen whatever counter melody may occur for the Trombones in order to balance more effectively with the melody proper, which, through such proceeding will also be greatly strengthened. It should be mentioned here that a counter melody for 1st and 2nd Trombones and Baritone will always "stand out" conspicuously in a full Band.

The additional instruments for completing a full Band score would be practically utilized (for marching purposes) in the following manner:— C Flute to strengthen D flat Piccolo and E flat Clarinet, 3rd B flat Clarinet to complete the chords for the B flat Clarinets, E flat Alto and B flat Bass Clarinets to replace the Baritone melody (Baritone having been re-written to strengthen 1st and 2nd Trombones) Oboe to play melody and sustained tones, Bassoon to play broken chords etc. \*) (Don't depend on Soprano Saxophone) E flat Contra Bass Sarrusophone is a duplicate of the Bass (written in Treble Clef) 2nd and 3rd B flat Cornets (Trumpets) play Trumpet passages and also complete the chords of the Solo B flat Cornet and 1st B flat Cornet, 4th E flat Alto (or Horn) to complete the chords of Altos, 3rd Trombone in this case strengthens the Bases. The 3rd Trombone is very necessary in sustained chords for the Trombones as it completes the chords *in the same family*. F Trombone is a Bass Trombone and, (in Marches) furnishes an "edge" (or attack) to Bass notes.

---

\*) Saxophones play melody and sustained chords.

\*\*) Naturally four Horns necessitate considerable doubling (unisons) in triads etc. Be careful to avoid these unisons on a major third.



The bad effects may be buried to a certain extent in *ff* Marches, but in *p* passages where progressions make this doubling unavoidable it is preferable by all means to employ only three Horns and to mark rests for the 4th Horn.

B $\flat$  Tenor  
Saxophone

E $\flat$  Baritone  
Saxophone

E $\flat$  Contra Bass  
Sarrusophone

Solo  
B $\flat$  Cornet

1st B $\flat$  Cornet

2nd & 3rd  
B $\flat$  Cornets  
(Trumpets)

1st & 2nd  
E $\flat$  Altos  
(or Horns)

3rd & 4th  
E $\flat$  Altos  
(or Horns)

1st & 2nd  
Trombones

3rd Trombone

Bass Trombone  
in F

Baritone

Basses

Drums



March  
Score for Full Band

**Db Piccolo**  
*ff* written where it sounds  
*mf* etc.

**C Flute**  
*ff* written where it sounds  
*mf* etc.

**Oboe**  
*ff* written where it sounds  
*mf* etc.

**E♭ Clarinet**  
*ff*  
*mf* etc.

**Solo or 1st B♭ Clarinet**  
*ff*  
*mf* etc.

**2nd B♭ Clarinet**  
*ff*  
*mf* etc.

**3rd B♭ Clarinet**  
*ff* written a major sixth above actual sound  
*mf* etc.

**E♭ Alto Clarinet**  
*ff* written an octave and one tone above actual sound  
*mf* etc.

**B♭ Bass Clarinet**  
*ff* written where it sounds  
*mf* etc.

**Bassoon**  
*ff* written one tone above actual sound  
*mf* etc.

**B♭ Soprano Saxophone**  
*ff* written a major sixth above actual sound  
*mf* etc.

**E♭ Alto Saxophone**  
*ff*  
*mf* etc.

Do not employ too many counter melodies at one time as they will "blur".

Naturally counter melodies for Trombones and Baritone will sound well when written so that they are moving while the melody rests on sustained notes and vice versa.

It is not necessary to include parts in a score, which are merely provided as duplicates of other parts, such as 1st and 2nd Trombones, 3rd Trombone and Baritone. Such parts may be copied after the arrangement is completed.

Trombones and Baritone in Treble Clef are written one tone above Concert pitch (the same as Cornet) but of course *sound* an octave and one tone lower than written, as illustrated by the following introduction of the March transposed to treble clef parts: -

The image shows a musical score for three parts: 1st & 2nd Trombones (1st & 2nd Tenors), 3rd Trombone (Bb Bass), and Baritone. The music is in 2/4 time and consists of four measures. The first measure has a forte (ff) dynamic, and the last measure has a mezzo-forte (mf) dynamic. The 1st & 2nd Trombones part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The 3rd Trombone part starts with a half note F#4, followed by a quarter note G4, and then a half note A4. The Baritone part starts with a half note E4, followed by a quarter note F#4, and then a half note G4. The music is written in treble clef for all parts.

## Chapter II. Finer Points of Arranging for the Production of Color and Contrast

As a matter of course all instruments are employed simultaneously most of the time in the playing of a heavy street March, but the student should now commence to take into consideration some of the finer points of arranging, that is, such as will enable him to impart *color* and *contrast* to a score.

The possibilities for coloring in a Military Band are more numerous than in an Orchestra—in fact the effective contrasts in tonal color made possible by "family groupings" and combinations of various families of instruments are so numerous that they seem almost without end.

Here (as previously stated in the preface) is where the musical taste, the creative and imaginative powers of the arranger assert themselves, qualifications which sooner or later establish whatever individuality the composer or arranger may possess.

Two arrangers of equal ability may see an effect from entirely different angles, yet both effects, though differently produced may be of equal merit; all that can be argued and advised in this respect is that the arrangement should be done as the musician *feels* it, providing of course, that he has the ability to *convey this feeling to, and express it suitably in the instrumentation.*

The following few measures will serve as an example for the illustration of how to produce color and contrast.

Contrast is shown in sudden change from the dramatic tension expressed in the *ff* Tutti, to a prayer for Wood-wind. Then in the last two measures of "A Storm"; the whistling of the wind is imitated in the Wood-wind, the rise and fall of the waves in the Basses, and a cry of distress in the weird sustained tones of the muted Brass and the muted Horn solo. Suddenly this effect is broken off and develops into an "Andante Religioso" for Oboe, Clarinets and Bassoon, the smooth blending of "Nearer my God to Thee" and "Yankee Doodle" depicting the peaceful waters and the final haven of rest (The Landing of the Pilgrims).

### The Evolution of Yankee Doodle

Conductor

*Agitato (A Storm at Sea)*

M. L. Lake

The musical score is written for a large ensemble. The first system consists of four staves. The top staff is labeled 'Tutti' and contains a complex melodic line with many beamed notes. Below it, the staff is labeled 'Picc. Fl. Eb Cl. & Solo Bb Cl.' and contains a similar melodic line. The third staff is labeled 'Bb Cls.' and contains a simpler melodic line. The bottom staff is labeled 'Muted Bass sustain' and contains a sustained bass line. The second system also consists of four staves. The top staff is labeled 'ff' and contains a complex melodic line. The second staff is labeled 'ff' and contains a similar melodic line. The third staff is labeled 'attacca' and contains a simpler melodic line. The bottom staff is labeled 'attacca' and contains a sustained bass line. The score includes various musical notations such as notes, rests, and dynamic markings.



The Evolution of Yankee Doodle (*continued*)  
(The Landing of the Pilgrims)

Andante religioso

dim. e rall.

Ob.

Cl. & Bsn.

*p*

The best plan for the student, who wishes to arrange for Band from a Piano solo part, is to prepare a rough sketch of the arrangement *with all instruments in Concert Pitch* in order that he may see and hear the parts as they actually sound. It is a simple matter then to transpose the parts to their respective keys.

Don't "overload" an arrangement (especially in light *piano* passages) as in doing so the arrangement is very apt to become "thick".

In the following example we will suppose that the student has composed another number (this time a light Gavotte). He has prepared a Piano arrangement and now wishes to score it for Band.

Piano Solo

Grazioso

Gavotte

*p* *sf* *p* *sf* *p* etc.

It will require but one glance at this sketch to see that the original key (D) will not do for the ordinary Band, as in this key, the E flat instruments would have to play in the very uncomfortable key of B natural (5 sharps).

It is also evident that it is a light *staccato* number and first consideration must be given to the instruments which will predominate—obviously the Wood-wind. As the Solo or 1st B flat Clarinet is the principal melody instrument of this section, we must find a key in which it will sound to good advantage in a bright *staccato* and still be able to play *piano*. After trial of various keys we find that the melody would lie in a bright register and still not be difficult for B flat Clarinet in the key of G.



The key of G for B flat Clarinet means F Concert (always figure from Concert Pitch)

We will now proceed to prepare a "Sketch" of the number in F Concert, adding such little effects and embellishments as we think might improve the effect of the number.

### Gavotte (All Wood-wind)

C Flute & E♭ Clar.

Oboe

Solo or 1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.

E♭ Alto Cl.

B♭ Bass Cl.  
& Bassoon

E♭ Alto Sax.  
& Tenor Sax.

E♭ Baritone Sax.

This arrangement (for Wood-wind only) enables the nearest approach to the *pizzicato* effect in a String Orchestra but as Bands employing Flute, Oboe, Alto Clarinet, Bass Clarinet and Saxophone are not common, it becomes a practical necessity to "cue" the parts of these instruments into the parts of instruments which are always employed in small Bands.

Brass instruments cannot be effectively substituted for Wood-wind instruments, but this make-shift is far superior to omitting the parts entirely. We will now transpose these parts to their respective keys and also "cue" the Wood-wind parts into the parts for Brass instruments such as Solo and 1st B flat Cornets, 1st and 2nd E flat Altos, 1st and 2nd Trombones, Baritone, Bases etc., which are employed in the smallest Band.

E♭ Baritone  
Saxophone

Staff for E♭ Baritone Saxophone. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

E♭ Contra Bass  
Saxophone

Staff for E♭ Contra Bass Saxophone. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

Solo B♭  
Cornets  
(Conductor)

Staff for Solo B♭ Cornets (Conductor). Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

1st B♭ Cornet

Staff for 1st B♭ Cornet. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

2nd & 3rd  
B♭ Cornets  
(Trumpets)

Staff for 2nd & 3rd B♭ Cornets (Trumpets). Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

1st & 2nd  
E♭ Altos  
(or Horns)

Staff for 1st & 2nd E♭ Altos (or Horns). Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

3rd & 4th  
E♭ Altos  
(or Horns)

Staff for 3rd & 4th E♭ Altos (or Horns). Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

1st & 2nd  
Trombones

Staff for 1st & 2nd Trombones. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

3rd  
Trombone

Staff for 3rd Trombone. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

Bass Tromb.

Staff for Bass Trombone. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

Baritone

Staff for Baritone. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

Basses

Staff for Basses. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

• Drums

Staff for Drums. Key signature: one sharp (F#). The staff contains musical notation with dynamic markings *sf* and *p*. The notation includes eighth and sixteenth notes, rests, and slurs. The staff ends with *etc.*

\* It is customary (in numbers not requiring a full Conductor's score) to "cue" the principal parts into the Solo B Flat Cornet part and mark it Solo B Flat Cornet (Conductor).



Gavotte  
Score for Full Band

Score for Full Band

Flute  
Piccolo  
Oboe  
E♭ Clarinet  
Solo or 1st Clarinet  
2nd B♭ Clarinet  
3rd B♭ Clarinet  
E♭ Alto Clarinet  
B♭ Alto Clarinet  
Bassoon  
B♭ Soprano Saxophone  
E♭ Alto Saxophone

The image shows a page of a musical score for a full band. The title "Score for Full Band" is centered at the top. Below the title, the instrument parts are listed on the left side of the page. The parts are: Flute, Piccolo, Oboe, E♭ Clarinet, Solo or 1st Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet, B♭ Alto Clarinet, Bassoon, B♭ Soprano Saxophone, and E♭ Alto Saxophone. The score itself consists of 12 staves, each corresponding to one of these instruments. The music is written in a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as *p* (piano), *sf* (sforzando), and hairpins for crescendo and decrescendo. The score is arranged in a standard musical format with a common time signature of 4/4. The page is numbered "1" in the bottom right corner.

## Chapter III

### Arranging a Band Score from an Orchestra Score

To transcribe an ordinary Orchestra March for Band is quite a simple matter *but the selection of the proper key is again of prime importance.*

The following comparative designation will illustrate how individual Orchestra parts for Marches are to be distributed among the principal Band instruments.

1st Violin part    to be transposed for Solo or 1st B flat Clarinet.

2nd Violin part }  
Viola part        } to be transposed for E flat Altos (or Horns).

Cello part        to be transposed for Baritone.

Bass part         to be transposed for Basses.

Flute part         to be transposed for Piccolo, Flute and E flat Clarinet.

1st Clarinet part to be transposed for 2nd B flat Clarinet.

2nd Clarinet part to be transposed for 3rd B flat Clarinet.

Oboe part         to be transposed for Oboe.

Bassoon part     to be transposed for Bassoon.

1st Cornet part   to be transposed for Solo B flat Cornet.

2nd Cornet part   to be transposed for 1st B flat Cornet.

F Horn part       }  
Trombone part    } to be transposed for 1st and 2nd Trombones.

Drum part         to be written for Drums.

The following four measures of a March will serve to illustrate how these directions are carried out in score.

As the Orchestra version of the March has been arranged in the unsuitable key of D, the Band parts in this illustration have been written a half tone higher (in E flat Concert pitch).

# March for Orchestra

# Same March transcribed for principal Band instruments

1st Violin *ff* becomes Solo or 1st B $\flat$  Cl. *etc.*

2nd Violin *ff* 1st & 2nd E $\flat$  Altos become *etc.*

Viola *ff* 3rd & 4th E $\flat$  Altos *etc.*

Cello *ff* becomes *etc.* Baritone *etc.*

Bass *ff* becomes *etc.* Basses *etc.*

Flute *ff* becomes D $\flat$  Picc. *etc.*  
*tr tr*  
*ff* { transpose to E $\flat$  for Flute }  
 " " C for E $\flat$  Cl. }

Clars. in A *ff* become 2nd & 3rd B $\flat$  Cls. *etc.*

Oboe *ff* becomes *etc.* Oboe *etc.*

Basn. *ff* becomes *etc.* Basn. *etc.*

Cornets in A *ff* become Solo & 1st B $\flat$  Cor. *etc.*

Horns in F *ff* become *etc.*

Tromb. *ff* 1st & 2nd Tromb. *etc.*

Drums *ff* remain same *etc.*



All of the parts in an Orchestra are represented in the principal instruments in a Band and it is quite an easy matter to add the remaining parts necessary for a full Band by following the preceding instructions.

We will now pass from Marches to compositions of a more delicate character and to such as would require finer treatment, discrimination and musical taste.

In transcribing movements originally scored for Strings it is desirable to reproduce as nearly as possible the effects originally intended. This, of course, is possible only to a certain extent but the *character* of a number can and always must remain unchanged.

### Andante for Strings

*Con espress.*

1st Violin *div.* *p* *rall.*

2nd Violin *p* *rall.*

Viola *p* *rall.*

Cello *p* *rall.*

Bass *p* *rall.*

We might transcribe this for Band as follows:

①

Ob. *p*

Bb Cls. *p*

Bb Cls. *p*

Alto Cl. *p*

Bass Cl. *p*

②

Bb Cls. *p*

Bb Cls. *p*

Alto Sax. *p*

Bsn. *p*

etc.

③

Oboes *p*

Saxophones *p*

etc.

or

or many, many other different combinations equally effective.

## Examples for Production of Tonal Color and Contrast

From "Six Silhouettes" Suite by Henry Hadley (arr. by M. L. Lake)

### From No. 1. (Spanish)

Brass Quartet (Tpts. & Trombs.)

Basses (Wood & Brass)

\*) The entrance of this Quartet of Trumpets and Trombones produces a striking contrast and effect. Had this Quartet been a mixture of Cornet, Trumpet, Horn and Baritone, the effect would be lost.

### From No. 2 (French)

Tutti

Wood

1st Horn (stopped)

Saxs. & Bsns.

*p*

*ff*

The entire ensemble sweeping up from *cresc* to *ff* suddenly breaks off *p* (*alla pizzicato*) with the muted Horn cutting through the background of the *staccato* Wood-wind choir.

## Concluding Remarks

The tone of a Band is naturally heavier than that of an Orchestra and the arranger must be governed accordingly. For instance a sustained Horn tone, which easily cuts through the entire ensemble in an Orchestra, will have more to contend with in a Band and when played on an Alto will be lost in the mass of sound. (Except in light Wood-wind passages etc.)

This effect is gained in Band (particularly in the absence of French Horns) by writing such tones for Baritone (or Trombone). The Baritone has a peculiarity of tone which cuts through the entire Band whether *p* or *ff*.

It should not be a difficult matter for the student who has made himself familiar with the tonal quality of the various instruments comprising a Band, to produce the effects which he desires.

Many times an arranger will be disappointed upon hearing some pet arrangement of his. *This could never happen if the arranger had always heard everything mentally while committing the arrangement to paper.*

On hearing the arrangement played (provided the piece is given a fair performance) an arranger may find places here or there (of minor importance) where his original setting can be improved upon, but aside from such smaller details, *the arrangement should sound exactly as he has heard it over and over again mentally while arranging it.*

As a fitting conclusion a few "Donts" might be in order.

*Don't* lead any instrument into an extreme high or low register. Rather give the part to another instrument which can play it in an easier register.

*Don't* overload an arrangement in order to make it appear full on paper. It will sound just as full *and much clearer* without superfluous parts.

*Don't* make a practice of mixing up family groups of *Brass* instruments. Cornets Flügelhorns, Horns and Baritones belong to one family; Trumpets and Trombones to another.

*Don't*, in writing counter melodies, work on the theory that two melodies that "fit" with the same accompaniment will always "fit" with each other." They don't!

Some Marches seem to be built along these lines and the crossing and re-crossing of melody and counter melody (to put it mildly) "jars" on the ear.

A good counter melody should sound well when played with the melody as a duet without accompaniment.

*Don't* expect that the first Band arrangement you make will satisfy you. Study it from *your own view-point* and the effects that *you* want *regardless of what anyone else thinks*. Does it bring out what you expected? If not, why not? Have you buried your best melody in a mass of chords? Does it lack brilliancy? How would it *sound* and *play* in another key? Criticize it from every standpoint *yourself*. There is always a reason and a remedy for everything and the remedy in this case is a most pleasant one— PRACTICE.



# Endorsements

FROM  
RENOWNED BAND LEADERS

"It seems to me that Mr. M. L. Lake's work on Instrumentation will be found of great practical benefit to arrangers of orchestra and band music. The instructions are so clear and concise that he who runs may read. In a period when all sorts of instrumental combinations are employed there is much useful knowledge to be acquired by the student in Mr. Lake's book."

*(Signed)* John Philip Sousa

"I think your book on Band Arranging ought to be most welcome to thousands of aspiring American bandsmen. Your great experience in writing and arranging for military band has enabled you to produce what I consider an excellent practical treatise on band arranging."

*(Signed)* Victor Herbert

"Mr. Lake has proved himself one of the most original, brilliant and reliable of orchestrators for military band and it is a great boon to students to have his principles and his experience set forth in such admirable clearness and completeness in your publication, which embraces every side of band arrangement."

*(Signed)* Percy Grainger

"It is the best work on arranging for military band that exists today. There is a need and a demand in this country for a practical and authoritative guide to band arranging, and students and musicians everywhere will owe Mr. Lake a debt of gratitude for the useful information the book contains."

*(Signed)* Patrick Conway

"I consider it the most up-to-date work of its kind. It is very concise, extremely interesting, and conveys in a simple straight-forward way, the points that are essential for bandmasters and band-arrangers to know."

*(Signed)* Edwin Franko Goldman

"I find Mr. Lake's American Band Arranger one of the best practical books on the subject I have yet seen. It is practical and the well considered lucidity of treatment of context commends it as of great usefulness to young arrangers."

*(Signed)* Arthur A. Clappé

"You have certainly supplied a crying need. Your splendid arrangements have contributed greatly to the recent general uplift of military band music and this will undoubtedly stamp your work as an authority."

*(Signed)* Albert Stoessel

"A careful perusal of The American Band Arranger has convinced me that not only is its author a past-master of his subject but he possesses, in addition, the happy faculty of being able to impart this knowledge to the beginner in the art of band arranging with a lucidity and enthusiasm which cannot fail to hold the most disinterested reader. It is absolutely the best book of its kind that I have ever seen."

*(Signed)* W. H. Santelmann

"It gives me great pleasure to say how very much I appreciated Mr. Lake's special arrangement for military band of my 'Silhouettes.' I find the arrangement a most artistic one, and having conducted the band myself, I especially appreciate the discrimination and taste with which he handled the various choirs."

I have just seen a copy of Mr. Lake's The American Band Arranger and wish to tell you that in my opinion this is the best work of its kind that I have ever read."

*(Signed)* Henry Hadley

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